



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

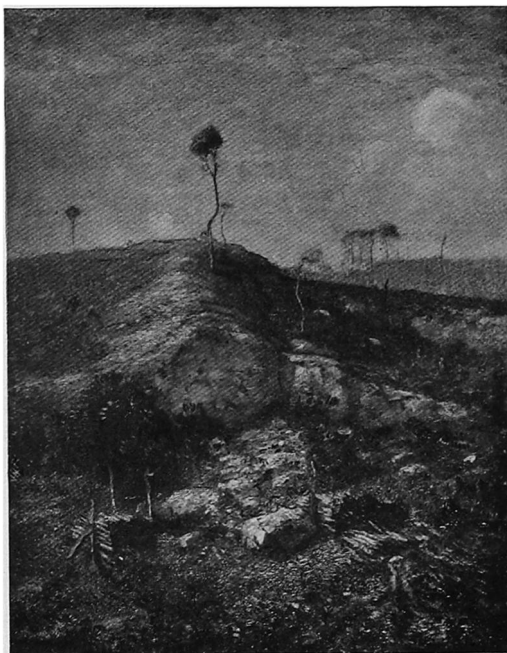
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ART EDUCATION AT HOME AND ABROAD

I am not of those who believe that America as yet offers all the conditions requisite for the best training of a professional artist. We are too young a nation; our civilization in many respects is yet too crude. We are improving rapidly, as I note on the occasion of each visit; yet it seems to me that to advise art students against going abroad at all, as I have sometimes heard done, is ill timed. There is, necessarily, an art atmosphere in European cities which is still absent here. In order that the young artist may get his eyes opened he needs at least a brief period of study abroad.

At the same time, from what I have seen of the work of the students in Paris and other European cities, I believe that every American student, unless very exceptionally situated, would best remain here while acquiring the elements of his profession. We have an art that is buoyant and positive. Some of the best painters and sculptors in the world are Americans, and many of the strongest of these are instructors in our country. A student in Boston, for example, learns to draw and paint in the classes of men like Edmund C. Tarbell, Frank W. Benson, Philip Hale, painters, or Bela Pratt, sculptor, to as good advantage as anywhere in the world. In European cities, and particularly in Paris, there are difficulties



SENTINEL ROCK
By Henry W. Ranger
Courtesy of Dr. A. C. Humphreys

which work very seriously against the beginner. For one thing, young people from the United States do not come into close relationship with the masters under whom they study. The distinguished French artist makes his hurried rounds once or twice a week, glances at the work, says very rapidly, "It is good," or "It is bad," and passes on to the next. In Ameri-



SPRING WOODS

By Henry W. Ranger

Courtesy of J. H. Rhoades

can art school classes, as I have observed them, the instructors take a personal interest in what their pupils are doing, and in many cases become personally acquainted with them.

There is, furthermore, in such a school as the one at the museum in Boston — and I presume in other American art schools, with whose work I am not so well acquainted — a very desirable harmony in the quality of the teacher. The artists here sympathize with each other's point of view, and each endeavors to prepare his pupils for the work of the other, so that there is little or none of that learning under one master and unlearning under another, which is so fatal to progress.

Particularly for women students, American cities such as Boston, New York, or Chicago offer distinct advantages. They know under whom they



NOANK SHIPYARD
By Henry W. Ranger



are going to study, and what the work will be like, while in a foreign city, ignorant of the language, they resort generally to those ateliers in which a majority of students are already Americans. The social conditions there are unfavorable, the American girl discovering that many things which she has always been accustomed to do subject her to annoyance in Paris. She finds herself more or less narrowed down to a small circle of acquaintances of her own nationality; she may not come into contact with the men who are destined to be great, unless these men are also Americans. In every way she would be better situated for learning the elements of her profession in her own country.

Of course, after the student, man or woman, has become thoroughly well trained in drawing and painting, and it is nearly time to strike out independently, then he should unquestionably spend as much time as he can afford abroad. Art knows no country. Wherever it is found to be at its best, there the young artist should live for a time. In particular, the opportunities to study the art of other periods are greater in Europe than in America.

One thing which I wish might be brought about is a better public appreciation in this country of the work of young American artists recently returned from abroad. The promising painter or sculptor from whom accomplishment may fairly be expected is one who has obtained a traveling scholarship, such as the Paige scholarship, of the museum school in Boston, or the Rhinehart scholarship in sculpture from Baltimore. Not many mistakes are made in the choice of the holders of these prizes. As a rule, they are taken by young men or young women of marked capacity for succeeding in the fine arts. These scholars go abroad, spend two or three years in advanced study, living upon an income which, though sufficient for their needs, does not permit saving anything. Once the young artist has reached the end of his term, he returns to the United States without further support.

Here he finds that, despite his undoubted skill, it is often exceedingly difficult to be recognized; not infrequently he is obliged to lower his ideals in order to furnish the means of support. Some there are who will get out of the rut; yet the artistic temperament is such that once habituated to do mere hackwork, it is often spoiled for anything better. It would therefore be very desirable were the public disposed to accept the findings of competent juries of artists, and to regard the young prize-winners as men or women who deserve to be encouraged at the outset of their career in order that there may be fewer cases of failure among artists of promise. Even from a commercial standpoint, it is certainly true that investment in the works of young painters of talent has frequently proved to be exceedingly profitable.

WALTER GAY.